

# CAA newsletter

Volume 4, Number 3

September 1979

## nominations for CAA board of directors

The 1979 Nominating Committee has submitted its initial slate of twelve nominees to serve on the CAA Board of Directors from 1980 to 1984. Of these, six will be selected by the Committee as its final slate and formally proposed for election at the Annual Members Business Meeting to be held at the Hyatt Regency Hotel, New Orleans, on January 31, 1980. To assist the Committee in making its final selection all individual members of the Association are invited to cast their votes on the preferential ballot.

For members' convenience the preferential ballot is in the form of a prepaid business reply card which is being mailed separately. Please return it promptly; ballots must be postmarked no later than Oct. 10.

A brief curriculum vitae for each candidate is given below, followed by a list of present Board members. Please retain this information until you receive your ballot.

### **WALTER ASKIN**

California State University, Los Angeles

MA Univ California, Berkeley, 1952; additional study Ruskin Sch, Oxford Univ. POSITIONS: Legion of Honor Mus, 1953-54; California State Univ, Los Angeles, 1956-; Pasadena Art Mus, 1959-63; Univ New Mexico, 1972; California State Univ, Long Beach, 1974-75. EXHIBITIONS: solo De Young Mus, 1954; Pasadena Art Mus, 1960; Santa Barbara Mus Art, 1967; La Jolla Mus Art, 1967; Hellenic Amer Union, Athens and Thessalonika, 1973; Ericson Gallery, NYC, 1978; others; numerous group exhibitions including *Drawings USA*, Mus Modern Art, 1956; *Prints by Seven*, Whitney Mus, 1979; British Internatl Print Biennale, 1972, 1975, 1976. COLLECTIONS: Natl Trust, England, Norton Simon Mus, San Francisco Mus Art, Tate Gallery, Univ Iowa, Univ New Mexico, Arizona State Univ, others. AWARDS: artist-in-residence Tamarind Inst, 1972; Athens Sch Fine Arts, 1973; outstanding professor, California State Univ, Los Angeles, 1973; visiting artist Cranbrook Acad, 1978; Arizona State Univ, 1979. MEMBERSHIPS: boards of directors of Pasadena Art Mus, 1963-68; Los Angeles Inst Contemporary Art, 1977-80 Los Angeles Printmaking Soc, 1963, 1975-77; Artists for Economic Action, 1973-75; pres, Coordinating Council of Southern California Arts Organizations, 1975. CAA ACTIVITIES: annual meeting panel participant, "The Artist and the Art Educator."



### **ROBERT G. CALKINS**

Cornell University

BA Princeton Univ, 1955; MA Harvard Univ, 1962; PhD Harvard Univ, 1967. POSITIONS: instructor, Univ Kentucky, 1966 asst to full prof, Cornell Univ, 1969-; dept chr, 1976-. PUBLICATIONS: *A Medieval Treasury*, *An Exhibition of Medieval Art from the Third to the Sixteenth Century*, catalog, 1968; *Medieval and Renaissance Illuminated Manuscripts in the Cornell University Library*, 1972; *Monuments of Medieval Art*, scheduled 1979; articles in *Arte Lombarda*, *British Archaeological Reports*, *Gesta*, *Oud Holland*, others. AWARDS: Cornell Univ humanities faculty research grants, 1967, 1968, 1969, 1974, 1975; ACLS grant-in-aid, 1973; NEA grant,



1973. MEMBERSHIPS: Medieval Academy of Amer; Internatl Ctr Medieval Art, board of advisors, 1971-80. CAA ACTIVITIES: participant art history session, 1971 annual meeting; chr, session on International Gothic Style, 1978 annual meeting.

### **ALESSANDRA COMINI**

Southern Methodist University

BA Barnard Coll, 1956; MA Univ California, Berkeley, 1964; PhD Columbia Univ, 1969. POSITIONS: instructor to asst prof, Columbia Univ, 1968-74; visit asst prof, Yale Univ, 1973; assoc to full prof. Southern Methodist Univ, 1974-. PUBLICATIONS: *Schiele in Prison*, 1973; *Egon Schiele's Portraits*, 1974; *Gustav Klimt*, 1975; *Egon Schiele*, 1976; *The Fantastic Art of Vienna*, 1978; scheduled: *The Changing Image of Beethoven, 1770-1970*; *A Study in Myth-Making: A Century of Foreign Artists in Rome: 1780-1880*; *Alfred Kubin*; catalogs on *Gustav Klimt/Egon Schiele*, 1965; *Lila Pell Katzen*, 1977; *The Birth of German Expressionism*, 1978; numerous articles in *Albertina Studien*, *Arts Magazine*, others. AWARDS: president's fellow, Columbia Univ, 1964-65; Amer Assoc Univ Women travel fellowship, 1966-67; Columbia Univ travel grants, 1971, 1973, NEH travel grant, 1976; CAA Charles Rufus Morey Book Award, 1976. MEMBERSHIPS: Amer Soc Composers, Authors, and Publishers, 1963-1972; Women's Caucus for Art, board directors, 1976-; Texas Inst Letters, 1979. CAA ACTIVITIES: participant in art history sessions, annual meetings 1970, 1971, 1972, 1974, 1976, 1979; chr art history sessions "Artists as Authors," 1973; "General Sessions on Modern Art," 2 panels, 1975; "Homosexuality and Art: Classical to Modern Times," 1977; Morey award selection committee, 1976-79, chr 1978-79; guest editor, *Art Journal*, Winter 1979/80.



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### **CONGRESSMAN RICHMOND COMMENDS CAA STUDIO GUIDE**

To the Editor:

Many thanks for sending a copy of *Safe Practices in the Arts and Crafts: A Studio Guide*.

In the past year my office has researched the issue of toxicity of artists supplies and has determined that significant problems exist for artists who do not take necessary precautions.

Your publication is certainly the most conclusive and complete document I have seen on this subject. This book will help me formulate federal legislation to set standards for art materials labeling. . . .

I will certainly inform as many people as possible about the book. I am most impressed with the work and study you have done.

My sincere thanks to Gail Barazani and George Sadek for undertaking this project.

**Fred Richmond** ■

Congressman, 14th District, New York

*For information on ordering Guide, see page 16.*

## /nominations for CAA board of directors

### WANDA CORN Mills College

BA New York Univ, 1963; MA Inst Fine Arts, NYU, 1965; PhD Inst Fine Arts, NYU, 1974. POSITIONS: instructor, New York Univ, 1965-66; lecturer, Univ California, Berkeley, 1970; lecturer to assoc prof, Mills College, 1970-; visiting asst prof, Univ California, Berkeley, 1976; also several visiting curatorships. PUBLICATIONS: *Primitive to Picasso: St. Paul Collects*, catalog, 1968; *The Color of Mood, American Tonalism, 1880-1910*, catalog, 1972; *The Art of Andrew Wyeth*, 1973; articles in *American Art Review*, others. AWARDS: Ford fellowship in museum training, 1966-70; Graves award for outstanding teacher in the humanities, 1974-75; Smithsonian postdoctoral fellow, Natl Coll Fine Arts, 1978-79; Woodrow Wilson fellow, 1979-80. MEMBERSHIPS: Women's Caucus for Art, 1972-; advisory comm, Archives Amer Art, San Francisco, 1973-; chr, 1973-78; advisory council, Dunlap Soc, 1978-. CAA ACTIVITIES: board of directors, 1970-73; editor, Registry of Visiting Scholars and Artists, 1971-74; chr, West Coast graduate educ comm, 1971-73; nominating comm, 1974-76; chr, 1976; distinguished teaching of art history award selection comm, 1979; participant art history sessions, annual meetings 1972, 1978.



### DAVID C. DRISKELL University of Maryland

AB Howard Univ, 1955; MFA Catholic Univ Amer, 1962; additional study Rijksbureau voor Kunsthistorisches Documentatie, Den Haag, 1964. POSITIONS: assoc prof and dept chr, Talladega Coll, 1955-62; assoc prof, Howard Univ, 1962-66; acting chr and dir Univ art gall, 1963-64, 1966; prof and dept chr, Fisk Univ, 1966-76; adjunct prof, Vanderbilt Univ, 1976-77; prof, Univ Maryland, 1977-; numerous visiting artist, visiting prof, guest curatorships. PUBLICATIONS: *The African and Afro-American Series*, monographs and catalogs; *Two Centuries of Black American Art*, 1976; numerous catalogs for Fisk Univ Art Gall and others. EXHIBITIONS: Baltimore Mus; Fisk Univ; Corcoran Art Gallery; High Mus; Howard Univ Art Gallery; Kansas City Art Inst; Oakland Art Mus; Studio Mus Harlem; Tougaloo Coll; Whitney Mus; numerous others. AWARDS: Danforth Found study grant, 1961-62; summer study fellowship, Netherlands Inst History Art, 1964; doctor fine arts, Tougaloo Coll; doctor humane letters, Daniel Payne Coll; museum donor award, Amer Fed Arts 1962 and 1964. MEMBERSHIPS: boards of directors of Mus African Art and Frederick Douglass Inst, 1977-; Amer Fed Arts, 1968-; Skowhegan Sch Painting and Sculpture, 1975-; others. CAA ACTIVITIES: participant and moderator sessions on Afro-American art, 1970 and 1974 annual meetings.



### ILENE H. FORSYTH University of Michigan

AB Univ Michigan, 1950; AM Columbia Univ, 1955; PhD Columbia Univ, 1960. POSITIONS: lecturer, Barnard Coll, 1955-58; instructor, Columbia Univ, 1959-61; lecturer to full prof, Univ Michigan, 1961-; visiting prof, Harvard Univ, 1980; Mellon prof, Univ Pittsburgh, 1981. PUBLICATIONS: *The Throne of Wisdom*, 1972; in progress, *Romanesque Sculpture at Saulieu*; articles in *The Art Bulletin*, *Gesta*, *Speculum*, others. AWARDS: Institute for Advanced Study, 1977; CAA Charles Rufus Morey Book Award, 1974; ACLS, 1972; Michigan, Rackham Research Grant and Fellowship, 1965, 1972, 1975; Samuel Fels Fellow, 1958-59; Fulbright, AAUW, 1958-59. MEMBERSHIPS: Académie des Arts, Sciences et Belles-Lettres de Dijon, 1972-; National Comm History of Art, 1974-; Interna-



tional Center Medieval Art, board of directors, 1970-; Midwest Art History Soc, board of directors, 1979-; others. CAA ACTIVITIES: chr, art history sessions, 1969, 1978; participant, art history sessions, 1963, 1971, 1975; nominating committee, 1973-74; chr, 1974; *The Art Bulletin*, editorial board, 1975-.

### ELEANOR S. GREENHILL University of Texas, Austin

BA Texas Technological Coll; MA Columbia Univ, 1945; PhD Univ Munich, 1959. POSITIONS: instructor, Skidmore Coll, 1944-45; asst prof, Univ Chicago, 1960-67; assoc to full prof, Univ Texas, 1967-. PUBLICATIONS: *Gothic and Renaissance Illuminated Manuscripts from Texas Collections*, catalog, 1971; contributions in *The Year 1200*, 1970; *Festschrift Bernhard Bischoff*, 1971; *Dictionary of Art*, 1974; *Eleanor of Aquitaine, Patron and Politician*, 1976; articles in *The Art Bulletin*, *Zeitschrift für Kunstgeschichte*. AWARDS: Amer Assoc Univ Women, 1964-65; Univ Texas research grant, 1972; ACLS, 1978. MEMBERSHIPS: Medieval Acad Amer; Société française d'archéologie; board of directors, Internatl Center Medieval Art.



### LEE ANNE MILLER Wayne State University

BS Utah State Univ, 1960; MFA Cranbrook Acad Art, 1961; further study at Pratt Graphic Art Center and Art Students League, 1961-62; Slade Sch Art, 1963. POSITIONS: Cleveland Inst Art, 1964-66; East Texas State Univ, 1966-68; Univ Missouri-Kansas City, 1968-78; dept chr 1976-1978; prof and dept chr, Wayne State Univ, 1979-. EXHIBITIONS: solo Utah State Univ, 1963; Univ Missouri-Kansas City, 1971, 1977; Kansas State Univ, 1976; others; numerous invitational exhibitions including Cranbrook Academy Art, 1962; American Embassy, London, 1963; Cleveland Inst Art, 1964, 1965, 1966. AWARDS: Fulbright fellow, 1962-63; Univ Missouri-Kansas City faculty research grants, four, 1969-78; numerous competitive and purchase awards. MEMBERSHIPS: Women's Caucus for Art, natl advisory board, 1976-78; president, 1978-80; boards of directors Feminist Art Institute and *Helicon* (Journal of the Arts, mid-America region); Mid-America College Art Assoc, secretary, 1975-76; studio sessions program coordinator, 1975; *New Art Examiner*, editor for Michigan section; Kansas City Chapter, Women's Caucus for Art, founding member.



### JAN KEENE MUHLERT University of Iowa Museum of Art

BA Albion Coll, 1964; MA Oberlin Coll, 1967; further study at Neuchâtel Univ, Sorbonne, Institute de Phonétique, and Académie Grande Chaumière, 1962-63. POSITIONS: Allen Memorial Art Mus, curatorial asst to asst curator, 1965-68; asst to assoc curator, Natl Collection Fine Arts, 1968-75; Univ Iowa Mus Art, director, 1975-. PUBLICATIONS: *Current Concerns: Twelve American Artists*, 1977; *Dada Artifacts*, 1978; *The Ninth Level: Funerary Art from Ancient Mesoamerica*, 1978; principal author and/or organizer of exhibitions *Color and Image: Six Artists from Washington, D.C.*, 1975; *A Personal Collection; Selections from the Private Collection of John Brady, Jr.*, 1975; *Mauricio Lasansky: A Retrospective Exhibition of His Prints and Drawings*, 1976; contributor and participated in organization numerous other exhibitions and catalogs. AWARDS: Amer Assoc Museums grant to attend executive development program,



## /nominations for CAA board of directors

1979. MEMBERSHIPS: Assoc Art Mus Directors; Upper Midwest Region Conservation Ctr, board of trustees; Iowa Arts Council, visual arts panel; Western Assoc Art Museums, regional representative.

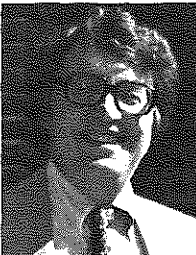
### DAVID PEASE Tyler School of Art, Temple University

Univ Wisconsin, BS 1954; MS 1955, MFA 1958. POSITIONS: instructor, Michigan State Univ, 1958-60; visiting instructor, Univ Virginia, Charlottesville, 1960; instructor to dean, Tyler Sch Art, 1960-; visiting faculty, Yale Univ Summer Sch, 1971, 1972. EXHIBITIONS: solo Univ Virginia, Charlottesville, 1954; Univ Wisconsin, Stevens Point, 1959; Philadelphia Art Alliance, 1961, 1970; Tyler Sch Art (Ten Year Retrospective), 1968; Yale Univ (Norfolk), 1970, 1971; Univ Wisconsin, Eau Claire, 1972; Baylor Univ, 1972; Terry Dintenfass Gallery, N.Y.C., 1969, 1971, 1976; Pennsylvania Acad Fine Arts, 1977; others; approximately 250 group exhibitions including Philadelphia Mus Art; Whitney Mus Amer Art, San Francisco Mus Art, Pennsylvania Acad Fine Arts; Baltimore Mus Art; Minnesota Mus Art; Corcoran Gallery Art; Smithsonian Inst; Detroit Inst Arts; Milwaukee Art Ctr. COLLECTIONS: Whitney Mus Amer Art; Philadelphia Mus Art; Pennsylvania Academy Fine Arts; others. AWARDS: Guggenheim fellow, 1965-66; Lindback Found award for distinguished teaching, 1968; Outstanding American Educators award, 1971; Tiffany Found grant, 1975-76; numerous exhibition and purchase awards. MEMBERSHIPS: Amer Assoc Univ Professors.



### EVAN H. TURNER Ackland Art Museum and University of North Carolina

Harvard Univ, AB 1949; MA 1950; PhD 1954. POSITIONS: lecturer and research asst, Frick Coll, 1953-56; curator and asst dir, Wadsworth Atheneum, 1955-59; dir, Montreal Mus Fine Arts, 1959-64; dir, Philadelphia Mus Art, 1964-77; adjunct prof, Univ Pennsylvania, 1970-78; dir, Ackland Art Mus, 1978-; adjunct prof, Univ North Carolina, 1978-. PROFESSIONAL ACTIVITIES: Amer Assoc Museums, vice pres and member exec comm and council, 1966-72; legislative comm, 1979-; Association Art Mus Directors, trustee 1974-77, president, 1975-76; Amer Fed Arts, exec comm and board, 1966-77, 1978-; Federal Council Arts and Humanities, arts & artifacts indemnity prog, panel member, 1976-80; chr, 1979-; Center for Mus Educ, chr, advisory council, 1976-79; Natl Endow Arts, chr, museum panel, 1971-74; Natl Endow Humanities, museum & historical organizations program panel, 1975-; Assoc Councils Arts, board member, exec comm, 1968-71; Intl Advisory Comm on Fine Arts, Expo '67, Montreal; Canadian Eskimo Art Comm, chr, 1960-64. AWARDS: honorary degrees, Sir George Williams Univ, 1965; Swarthmore Coll, 1967; Temple Univ, 1974. MEMBERSHIPS: Royal Soc Arts, Amer Assoc Mus, Assoc Art Mus Directors, Amer Fed Arts, ICOM, others.



### GABRIEL P. WEISBERG The Cleveland Museum of Art and Case Western Reserve University

BA New York Univ, 1963; MA and PhD Johns Hopkins Univ, both 1967. POSITIONS: jr instructor, Johns Hopkins Univ, 1963-65; asst prof, Queens College, C.U.N.Y., 1967; asst prof, Univ New Mexico, Albuquerque, 1967-69; visit asst prof, New York Univ, 1968; assoc prof, Univ Cincinnati, 1969-73; curator, Cleveland Mus Art, 1973-; adjunct prof, Case Western Reserve Univ, 1973-. PUBLICATIONS: *The Etching Renaissance in France; 1850-1880*, catalog, 1971, *Social Concern and the Worker: French Prints from 1830-1910*, catalog, 1974; co-author, *Japonisme: Japanese Influence on French Art 1854-1910*, catalog 1975; *Traditions and Revisions: Themes from the History of Sculpture*, catalog, 1975; *Images of Women: Printmakers in France 1830-1930*, catalog, 1977; *Chardin and the Still-Life Tradition in France*, catalog, 1979; *François Bonvin: His Life and Work*, 1979; others; articles and book reviews in *The Art Bulletin*, *Art Journal*, *Art Quarterly*, *Art News*, *Apollo*, others. AWARDS: Univ New Mexico research grant, 1967-69; Amer Philosophical Soc grant, 1972, 1974; Fulbright fellow, 1974; NEA professional fellow, 1977; member Institute for Advanced Study, 1979. CAA ACTIVITIES: participant annual meeting sessions 1970, 1974; chr, "Japonisme," 1973; "Realism and Naturalism in Europe," 1978; member, Preservation of Art Comm.



REMINDER: The Preferential Ballot is being mailed separately. Please retain information on nominees until you receive it.

### CURRENT BOARD OF DIRECTORS

PRESIDENT: Marilyn Stokstad, University of Kansas, Lawrence  
VICE PRESIDENT: Joshua C. Taylor, National Collection of Fine Arts  
SECRETARY: Lucy Freeman Sandler, New York University  
TREASURER: Richard Ravenscroft, Philadelphia National Bank  
COUNSEL: Gilbert S. Edelson, Rosenman Colin Freund Lewis & Cohen

TO SERVE UNTIL 1980: Garo Z. Antreasian, University of New Mexico; Shirley Blum, S.U.N.Y., Purchase; Lorenz Eitner, Stanford University; Horst W. Janson, New York University; Irving Lavin, The Institute for Advanced Study.

TO SERVE UNTIL 1981: Benny Andrews, New York City; Beatrice Farwell, University of California, Santa Barbara; Mary Garrard, The American University; Ellen Johnson, Oberlin College, emerita; Ellen Lanyon, Chicago; Theodore Reff, Columbia University.

TO SERVE UNTIL 1982: Jean Sutherland Boggs, Philadelphia Museum of Art; Caecilia Davis-Weyer, Newcomb College, Tulane University; Lila Katzen, The Maryland Institute College of Art; John Rupert Martin, Princeton University; Sylvia Stone, Brooklyn College, C.U.N.Y., Kathleen Weil-Garris, New York University.

TO SERVE UNTIL 1983: Paul Arnold, Oberlin College; Anne Coffin Hanson, Yale University; Marilyn Lavin, Princeton University; Eleanor Tufts, Southern Methodist University; John Walsh, Boston Museum of Fine Arts; William Wixom, Metropolitan Museum of Art.

DATEBOOK. 1 October deadline annual meeting abstracts . . . 10 October deadline preferential ballot . . . 1 November deadline December newsletter . . . 1 November deadline ACLS travel grant applications (conferences March-June) . . . 4 November deadline submission of positions for November 15 listing . . . 18 December deadline submission of positions for annual meeting listing . . . 30 January-2 February 1980 CAA annual meeting, Hyatt Regency Hotel, New Orleans (placement begins 29 January) . . . 1 March deadline Millard Meiss applications.

## art journal appointments

Beginning with the Winter issue, new editors will take over responsibilities for the book reviews and museums news sections of the *Art Journal*. Jennifer Licht will replace Donald Kuspit as Book Review Editor and Charles C. Eldredge, as Museums Editor, will take over the College Museum News and Other Museum News sections formerly handled by Eugenia Robbins and Henry Hope, respectively.

Jennifer Licht was on the staff of the Museum of Modern Art from the time she came to New York from London in 1962 until 1976, serving as Associate Curator of Painting and Sculpture from 1968 to 1976. Especially concerned with contemporary art, she directed several group exhibitions of international scope including *Spaces, Eight Contemporary Artists*, and a survey for museums in Australia and New Zealand, *Some Recent American Art*, and she organized many individual exhibitions of the work of avant-garde artists such as Robert Irwin, Mel Bochner, Richard Long, and Carl Andre as well as important earlier figures such as Rodchenko and Schwitters. She was also responsible for acquiring contemporary works for the permanent collection of the Museum. Currently a doctoral candidate in art history at Columbia University, Licht received a Guggenheim fellowship in 1971 to do research on Kurt Schwitters' *Merzbau* and earned her master's degree from Columbia in 1977.

Charles C. Eldredge has been director of the Spencer Museum of Art since 1971, and is Associate Professor in the Kress Foundation Department of Art History at the University of Kansas; prior to that he was on the staff of the Minneapolis Institute of Arts. Eldredge recently held a Smithsonian Fellowship as



Jennifer Licht  
photo: Stanley Blaugrund

Visiting Museum Scholar at the National Collection of Fine Arts in Washington, D.C., where his research focused upon affinities between American painting and European Symbolist aesthetics in the late nineteenth and early twentieth centuries. He has just completed the catalogue for *The Introspectives: American Imagination and Symbolist Painting*, an exhibition that will open at New York University's Grey Art Gallery this fall and travel to the Spencer Museum next winter. He has written numerous scholarly articles in the field of modern and American art and his book on the New Mexico painter Ward Lockwood was published in 1974. He received his doctorate in art history from the University of Minnesota in 1971 and his B.A. from Amherst in American Studies in 1966.



Charles Eldredge and Friends. (Friends courtesy Duane Hanson).

## CAA briefs

### Award Committees

*Distinguished Teaching of Art:* Rudy Pozzatti, Univ. Indiana, Chair; Richard Black, Drake Univ.; Nathan Oliviera, Stanford Univ.; Clare Romano, Pratt Institute; William Walmsley, Florida State Univ. *Distinguished Teaching of Art History:* Wallace Tomasini, Univ. Iowa, Chair; Ruth Butler, Univ. Massachusetts, Boston; Wanda Corn, Mills College. All other award committees are appointed for two-year terms and were appointed last year.

### Committee on Affiliated Societies

In accordance with the Guidelines (March 1979 newsletter), Joshua C. Taylor, as CAA Vice President, is chair of this Committee and Rose Weil, as Executive Secretary, is a member. The other two members appointed for 1979 are Ann Sutherland Harris, Metropolitan Museum of Art, and Philip Pearlstein, Brooklyn College.

The Committee has reviewed the first group of applications and has accepted as affiliated societies the following organizations: American Committee for South Asian Art, American Society for Hispanic Art Historical Studies, Caucus for Marxism and Art, and Women's Caucus for Art.

H.W. Janson is representing the CAA in efforts to establish reasonable fees for reproduction rights, first in American museums and then, it is hoped, internationally. He requests that scholars who have been charged excessive fees for reproduction rights send him documented details; HWJ, Dept. of Fine Arts, N.Y.U., Main Building, Washington Square, N.Y.C. 10003.

### Committee Concerning Reproductions of Works of Art

This Committee is charged with determining whether it is desirable for the CAA to adopt a statement supplemental to the *AAMD Guidelines for Reproductions of Works of Art*, which was endorsed by the CAA Board of Directors on January 31 (see March 1979 newsletter). Chair of the Committee is Eleanor Tufts, Southern Methodist University. Other members are Lorenz Eitner, Stanford University, and Garo Antreasian, University of New Mexico. Any member who wishes to submit opinions or helpful information is invited to do so. Address to Eleanor Tufts, Div. of Fine Arts, SMU, Dallas, Tex. 75275.

The Registry of Roving Researchers shows signs of aborting lest additional scholars/students living abroad indicate that they are willing to do on-site research for home-bound colleagues. We don't, for example, have a researcher in Rome yet, although several requests are pending. Write to CAA office for researcher registration forms or if you need a fact or a photograph from abroad.

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CAA newsletter

## annual meeting addenda

### SPECIAL EVENTS FOR ARTISTS

Local artists' groups in New Orleans are working hard, organizing several special events and exhibits to be held during the CAA Annual Meeting.

### Meat Market Ball

Artists are invited to participate in a slide presentation event to be housed at the Contemporary Art Center in New Orleans. The event will provide an opportunity for maximum exposure to the local community and to those attending the CAA conference, since a Meat Market Ball (if you don't know why we are naming it that we're not going to tell you), featuring New Orleans food and music, will be held at the Center on Friday evening, February 1.

The slides of 960 artists (acceptance is on a first-come, first-served basis) will be programmed. Each artist should submit a name slide and three slides of art work. The 35mm plastic mount (Weiss mounts preferred) will feature a horizontal format. Masking of the slide is permitted. Each slide must be marked with the artist's name and a dot indicating the top front of slide. A directory will be available giving information about the artists and location of the artist's slides in the program.

With the slides, include a form giving your name, address, and institutional affiliation. Send slides to: Department of Fine Arts, University of New Orleans, Lakefront, New Orleans, La. 70122. Mark the front of the envelope "CAA 1980." Slides will not be returned but will become part of the Contemporary Art Center's Resource Library. Deadline for receipt of slides: November 1.

### Multiples '80

From January 26 to February 2, the contemporary Arts Center will host a national juried multiples exhibition, workshops, and panel discussions. If you wish to receive entry forms for the exhibition and additional information, please write: Multiples '80, Contemporary Arts Center, 900 Camp Street, New Orleans, La. 70130. Deadline for receipt of entries: October 15.

### Exhibition Spaces/Ephemeral Projects

A volunteer group has identified approximately twelve outdoor and eight indoor spaces suitable for permanent and/or ephemeral exhibits of art works during the CAA meeting in New Orleans. Projects must be financially self-sufficient and will be reviewed for feasibility. At least two graduate students per project can be furnished. Some of the spaces have variable wind and weather conditions; high wind velocity should be considered. Accompanying visual material should be suitable for publicity. Anyone or any group interested in exhibiting send proposal to: CAA Proposals, P.O. Box 30571, New Orleans, La. 70190. Deadline: October 15.

### 1980 CAA PROGRAM SESSIONS

The following information is provided as correction or addition to that included in the Call for Participation in the June newsletter:

### Works on Paper and Paper Works.

Howardina Pindell, Chair. New affiliation: Dept. of Art, S.U.N.Y. Stony Brook. New mailing address: 322 Seventh Avenue, N.Y.C. 10001.

The 1980 Preliminary Program—containing necessary forms and complete information on annual meeting registration, hotel room rates, group flights, etc.—will be mailed at the end of November.

**The Museum as Innovator: Adventurous Exhibitions.** Co-chairs are Diane Vanderlip, Denver Museum of Art, Denver, Colo. 80204 and David Katsive, Brooklyn Museum, Eastern Parkway, Brooklyn, N.Y. 11238.

**Meeting the Crisis: Self-Help for Artists.** Chair is Anne Focke, 1525 Tenth Avenue, Seattle, Wash. 98134.

### WOMEN'S CAUCUS FOR ART: CALL FOR PAPERS

**The History of Women's Protest in the Visual Arts.** This panel will examine the artists whose political concerns and stance have been strongly reflected in their work and will survey the history of women's protest in the visual arts from the 'sixties and seventies'.

**The Woman Artist in the South.** The papers to be presented will explore the cultural, educational, social and religious climate of the South and its effect upon the developing perception of "self" of the Southern woman and upon the substance of her work as an artist.

Papers for either panel should be sent to Dean Barbara Price, Program Coordinator, Cranbrook Academy of Art, 500 Lone Pine Road, P.O. Box 801, Bloomfield Hills, Mich. 48013. Deadline: November 1

## committee on the status of women

In order to keep the CAA membership informed of significant events and developments concerning discrimination against women, the Committee on the Status of Women will report from time to time on pending or resolved sex discrimination suits. Any information that can be released on suits involving members of art professions, such as the one described below, will be welcomed by the Committee.

**Brown University Suit.** Louise Fishman, an artist who was denied a position as Visiting Professor of Painting at Brown University in the fall of 1977, has won a favorable decision in a class action suit against the University on the basis of sex discrimination. A court-mandated hearing panel composed of three tenured faculty members (one female, with another woman participating as alternate) ruled on November 23, 1978 that the credentials of Louise Fishman were more impressive than those of several finalists for the position, including the white male who was hired and

found that she had successfully established a *prima facie* case of sex discrimination.

The panel determined that the search procedures of the Art Department were unsatisfactory, since they did not uncover the fact that the candidate hired presented inadequate credentials, including a teaching record that did not meet the stated criteria. On the other hand, the panel rejected Fishman's contention that the Art Department had prolonged the discriminatory effects of the search into the second semester, when the disqualification of the first candidate led the Department to hire another male, whose credentials the panel found to be more comparable to Fishman's. The panel rejected as unsatisfactory the Art Department's criterion of "differentness" from the work of present and recent faculty, noting that faculty members who attempted to explain this criterion never once suggested that the presence of a highly qualified and successful woman artist might meet their goal of amplifying the experience of students and "helping prevent

them from remaining imprisoned in the thought patterns of the permanent faculty."

The panel saw other indications in Brown's hiring patterns that contradicted its assertion of commitment to a vigorous affirmative action program. Acknowledging that the remedial effects of affirmative action could not quickly penetrate the Department, whose tenured studio faculty is exclusively male, the panel nonetheless observed that newly hired faculty in the period between 1973 and 1978 included one woman and three men in the tenure-track category, but a much higher proportion of women in visiting professorships, a category that provides the most insecure and most temporary form of employment.

Two conclusions reached by the hearing panel may find broader application. First, the panel supported a position concerning sex discrimination, now maintained in the courts, that it is not necessary for the claimant to show conscious intent on the University's

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## announcements

### Reception for Kress Fellows

The success of the first reception for Kress Foundation Fellows, held in conjunction with the 1979 CAA annual meeting in Washington, has converted this happy occasion into an instant tradition. There will be a follow-up in New Orleans, and many thereafter—we hope. For invitations, and to keep the Foundation abreast of your current address and activities, please write: Miss Mary M. Davis, Executive Vice President, Samuel H. Kress Foundation, 221 West 57 Street, N.Y.C. 10019.

### NEH Seminar on 16th-Century Italian Art

This seminar, conducted by Creighton Gilbert at Cornell University, is offered for the academic year 1980–1981 under the NEH Category C Fellowship Program. Teachers in colleges, including two-year colleges (but not including institutions that offer doctoral programs) are eligible. Six to twelve fellows will be selected; they will have no major responsibilities other than their own research and active participation in the seminar. Stipends range from \$16,000 to \$20,000, plus travel costs for fellows and their immediate families. The seminar will probably focus on Michelangelo and Titian, but specific topics will remain open until fellows are selected. For applications: Category C Fellowships, NEH, 806 15th Street, N.W., Washington, D.C. 20506. Deadline: November 13.

### /women

part, as long as she can demonstrate "that a given end was brought about as clearly as if it had been conscious, and if there is no other adequately convincing explanation for the cumulative effects of the process." And secondly, the panel reaffirmed that the mere inclusion of women among finalists does not of itself prove that women were seriously considered, any more than the fact they were not hired proves they were not considered in good faith.

The job-hunting and hiring season is upon us once more, and the Committee would like to issue a timely reminder to candidates and to hiring institutions. In 1975, the CAA Board passed a resolution affirming that considerations in filling positions in art fields should be entirely of a professional nature. Accordingly, the Board advised job applicants not to include personal information such as marital or parental status on *curricula vitae*, and advised potential employers not to request such information. This policy remains in effect. Candidates who believe that the eliciting of irrelevant personal information has had a prejudicial effect upon his or her employment prospects are advised to report such incidents to the CAA.

Mary D. Garrard ■  
Chair, Committee on the Status of Women

### Yale Center Fellowships

The Yale Center for British Art is offering a limited number of fellowships for scholars engaged in advanced research related to its Collection. Grants include travel expenses and living allowance and are normally for periods of two to fourteen weeks. For detailed information: Director, YCBA, Box 2120 Yale Station, New Haven, Conn. 06520. Application deadline: November 1.

### Fellowships at Dumbarton Oaks

Dumbarton Oaks offers predoctoral and postdoctoral fellowships through its Centers for Byzantine Studies, Pre-Columbian Studies, and Studies in the History of Landscape Architecture. Summer fellowships will also be awarded for the first time in 1980, for periods of four to ten weeks between June 15 and September 1. For further information: Asst. Director, DO, 1703 32nd Street, N.W., Washington, D.C. 20007. Application deadline: November 15.

### National Humanities Center Fellowships

This newest of the humanities think tanks, interdisciplinary in emphasis, will admit approximately 40 Fellows for the academic year 1980–81. Both young and established scholars are invited to apply. For application material and detailed information: NHC, P.O. Box 12256, Research Triangle Park, N.C. 27709. Deadline: January 10.

### Rome Academy Fellowships

Of two types: (1) one-year fellowships in painting, sculpture, and art history; direct application by candidates; (2) two-year fellowships in the history of art (Kress Triangulation Fellowships) supported by \$3,500 from The Samuel H. Kress Foundation matched by the universities of the winning applicants and by in-kind support from the Academy; application from department chairmen. All fellowships carry monthly stipends, travel and working supplies allowances. For further information and application forms: American Academy in Rome, 41 East 65th Street, N.Y.C. 10021. Deadline: November 15.

### Fellowship for Research on Comic Art

The Swann Foundation has announced the creation of a new doctoral fellowship for research and writing of a dissertation in the field of caricature and cartoon. To be eligible, one must be a candidate for the Ph.D. in a U.S. or Canadian university and have completed all requirements except the dissertation. The research may be on any aspect of comic art, without limit of place or time. The fellowship carries a stipend of \$6,500 with up to \$1,000 additional for travel expenses. Application forms from: SF, c/o Goldschmidt, Fredericks, Levinson & Oshatz, 655 Madison Avenue, N.Y.C. 10021.

### Humanities Fellowships at Columbia

The Columbia Society of Fellows in the Humanities, with grants from the Andrew W. Mellon Foundation and the William R. Kenan Trust, will appoint a number of postdoctoral fellows in the humanities for the academic year 1980–1981. New fellows must have received the Ph.D. between Jan. 1, 1978 and July 1, 1980. Stipend \$14,500: half for independent research and half for interdepartmental teaching, probably with modest additional grants. Application from: Director, Room 1509, International Affairs Building, Columbia University, New York City 10027. Deadline: November 1.

### Harvard Mellon Faculty Fellowships

For promising junior faculty who have completed, at the time of appointment, the Ph.D. and at least two years of post-doctoral teaching on the college or university level. Tenured professors not eligible. One-year appointments with limited teaching responsibilities, departmental affiliation, opportunity to develop scholarly research, broaden and demonstrate scholarly potential. The awards pay \$16,000 annually. For additional information: Richard M. Hunt, Program Director, HMFF, Lamont Library 202, Cambridge, Mass. 02138. Application deadline: November 1.

### Publication Award

An award of \$2,500.00 will be made by the Philadelphia Art Alliance Press for the best manuscript in the general area of the visual arts. The prize is unrestricted and is open to any author, American or foreign, but manuscripts must be in English. They must represent the results of original research and must be documented in accordance with normally accepted scholarly standards.

The Press will publish the award-winning manuscript and may also select other entries for publication. For full details and entry forms: Secretary, PAA, P.O. Box 421, Cranbury, N.J. 08512. Deadline for submissions: June 30.

### NEH Translations Program

Provides support of annotated, scholarly translations that contribute to an understanding of the history and intellectual achievements of other cultures and serve as tools for further disciplinary or comparative research. A critical introduction and explanatory annotation which will locate the work within historical and intellectual contexts required. Projects may be individual or cooperative; any language is eligible but the Endowment has a particular interest in applications dealing with non-Western cultures. Applicants need not be affiliated to be eligible. For detailed guidelines and application materials: TP, Mail Stop 350, Division of Research Programs, NEH, 860 15th Street, N.W., Washington, D.C. 20506.

## /announcements

### Fellowships for Venetian Research

The Gladys Krieble Delmas Foundation offers grants for research in Venice on any aspects of the history of Venice or the former Venetian empire. Applicants must be U.S. citizens, must have some experience in advanced research, and, if graduate students, must have completed all doctoral requirements except for the dissertation. Grants from \$500 to \$10,000. Some subsequent publication subventions will be available. For further information: GKDF, 40 Wall Street, N.Y.C. 10005. Application deadline: January 15.

### Woodrow Wilson Center Fellowships

Residential program for advanced scholarly research; proposals for studies in the creative arts as well as art history may be submitted. Applicants must be on post-doctoral or equivalent level; residency is normally four months to one year, with minimum of four months; stipends (less sabbatical salary, other funding, etc.) is generally equal to previous year's income. For additional information and application materials: Woodrow Wilson International Center for Scholars, Smithsonian Institution Building, Room 321, Washington, D.C. 20560. Application deadline: October 1.

### Metropolitan Museum of Art Fellowships

Almost as varied as the collection itself, fellowships offered by the Metropolitan Museum of Art cover all aspects and periods of art history and are available to practicing artists and museum professionals as well as to art historical scholars and graduate students. The key to most of the fellowships—quite naturally—is that use of the collection be significantly involved. The list of available fellowships is too long to summarize here, but copies may be obtained from: Secretary of the Grants Committee, MMA, Fifth Avenue and 82 Street, N.Y.C. 10028. Application deadline for fellowships beginning in fall 1980 is January 11.

### Grants for Holography

Several grants for holography are available to painters, photographers, filmmakers, etc. through an artist-in-residence program at the Cabin Creek Center of Work and Environmental Studies in New York City. The objectives of the grant program are to increase awareness of this new medium within the artistic community and to upgrade the aesthetic quality of work being produced in the medium. For further information: Hart Perry, Project Director, CCCWES, 58 East 11 St. N.Y.C. 10003. Deadline: October 1. ■

## information

For research on depictions of industrial processes by nineteenth-century American painters, information on works and related documentary evidence is sought. Contact Raymond L. Wilson, 1231 Kedith St., Belmont, Calif. 94002.

For a dissertation, information about the American career of **John Singer Sargent**: critical response, memoirs or written descriptions of sittings, photographs of exhibition installations and of portraits in domestic settings. Send to Trevor J. Fairbrother, American and New England Studies Program, Boston University, 226 Bay State Road, Boston, Mass. 02215.

Information and examples of crystal glazes, techniques, how-to-do-it procedures and historic and contemporary potteries and potters is sought by John W. Conrad, Art Dept., Mesa College, Mesa College Drive, San Diego, Calif. 92122.

Information on lesser known publications is sought for a complete bibliography of **Henry Moore**. Where possible, a copy of the actual publication would be appreciated; all items will be returned. Send to Alexander Davis, 43 South Hill Road, Hemel Hempstead, Herts HP1 1JB, England.

For a photo archive of the work of **Ivan Mestrovic**, compiled with the assistance of the sculptor's daughter, information on the locations of the sculptures and drawings or documentary material is sought. Contact Dean A. Porter, Director, Snite Museum of Art, O'Shaughnessy Hall, Notre Dame, Ind. 46556.

The Wilhelm Lehmbruck Museum at Duisburg is preparing a *catalogue raisonné* of the drawings of **Hans Uhlmann**. Owners are requested to contact the Museum, Düsseldorf Strasse 51, D 4100 Duisburg 1, West Germany.

For the preparation of a catalogue of works by **Christof Drexel**, owners of paintings are requested to supply appropriate data. Buch- & Kunstantiquariat Gerhard Götze, Balsaminenstrasse 4, 8000 München 45, West Germany.

Biographical information on artists whose work was purchased from the annual **Potsdam College Prints Exhibitions** is requested for an illustrated catalogue. Contact Roland Gibson, Art Dept., State University College at Potsdam, N.Y. 13673.

For an inventory of all paintings of the Dutch "School of the Hague" (1870–1900), owners please send information and if possible a photograph to Ir. J. Poort c.i., Hague School Foundation, Parkweg 2, 2585 JJ The Hague, Holland. ■



"I think you know everybody."

Drawing by Chas. Addams; © 1979  
The New Yorker Magazine, Inc.

September 1979

## conferences and symposia

### Perspectives on American Art, 1890-1940

A symposium in honor of Milton Brown, to be held at the CUNY Graduate Center, October 26 and 27. Criticism, museum practice, and popular arts as well as more traditional art historical topics will be covered. Among the speakers: John I.H. Bauer, John A. Kouwenhoven, Linda Nochlin, Rosalind Krauss and Robert Rosenblum. Admission free, reservations required. Call (212) 790-4451 or write American Art Symposium, CUNY/GC, 33 West 42 Street, N.Y.C. 10036.

### Medieval-Renaissance Studies

The second such conference to be held at New College of the University of South Florida, Sarasota, February 29-March 1. Papers on urban studies, the Mediterranean, and pageantry and ceremonies particularly welcome. Send one-page abstracts to Lee D. Snyder, NC/USF, 5700 North Tamiami Trail, Sarasota, Fla. 33580. Deadline: December 1.

### The Colonial Revival in America

Conference planned by the Winterthur Museum for November 1981. The chairman would like to hear from people interested in presenting papers on any aspect of the history or interpretation of this cultural phenomenon. Contact Kenneth Ames, WM, Winterthur, Del. 19735.

### Conferences on Viollet-le-Duc

The centenary of the death of Eugene Emmanuel Viollet-le-Duc (1814-1879) is being marked by several conferences:

In this country, the University of Michigan has scheduled a one-day symposium on November 10, coordinate with an exhibition of Viollet-le-Duc's publications and related materials that will be on view October 15-December 1 in the Rare Book Room of the Harlan Hatcher Graduate Library. For further information: Kenneth Breisch or Pearson Marvin, Dept. History of Art, UM, Ann Arbor, Mich. 48109.

Somewhat less definite is a five-day international conference to be held at the **Grand Palais, Paris**. Originally scheduled for the fall of 1979, it has now been moved to the end of March or April, to coincide with a major retrospective exhibition. Thirty-two scholars will participate. With Gallic evenhandedness, they have been equally divided: sixteen from France and sixteen from the rest of the world. Daniel D. Reiff, State University College, Fredonia, will be the sole American participant.

### Victorian Studies Conference

A call for papers and panel proposals on the theme of Victorian popular culture, for the Midwest VS Association conference to be held at Indiana University, Bloomington, March 28 and 29, 1980. For details on submission: Lawrence Poston, Dept. English, Univ. Illinois at Chicago Circle, Box 4348, Chicago, Ill. 60680. Submission deadline: December 1.

### Surrealism Festival in Cleveland

A seven-week festival entitled "The Persistence of Surrealism" will be held in Cleveland, October 3-November 15. Involving just about every cultural institution in town (the Museum of Art, Case Western Reserve, the Dali Museum, the Institute of Art, the Orchestra, the Institute of Music, Mather Gallery, New Gallery, etc.), the festival will cover all aspects of surrealism—esthetic, intellectual, political—from Dada to the present day and will feature a lecture series, a film series, a series of performances and happenings, and NEH-funded "mini courses" conducted for the general public by graduate students in the area. The CMA will mount a major exhibition, "The Spirit of Surrealism," curated by Edward Henning, chief curator of modern art; the New Gallery will show photographs from Man Ray to the present; and a documentary exhibition curated by graduate students will be shown at the Mather Gallery. One major objective of the festival is the production of a 90-minute film on the Surrealist movement. For additional information: SF, Office of Public Information, Case Western Reserve, University Circle, Cleveland, Ohio 44106 or call Teresa Moir (216) 368-4440.

### Symposium on Renaissance Venice

An interdisciplinary symposium on Renaissance Venice, sponsored by the Hofstra University Center for Cultural & Inter-cultural Studies, will be held March 13-15. The conference will focus on intercultural influences; conference proceedings will be published; papers are limited to 20 minutes. For additional information: Natalie Datlof & Alexej Ugrinsky, UCCIS, Hofstra University, Hempstead, N.Y. 11550. Deadline for papers: January 1.

### Conference on Musical Iconography

To be held at the CUNY Graduate Center in April. The eighth such conference, its purpose is to encourage research using evidence found in the visual arts as primary source material in the study of music history. Send proposals for papers to Research Center for MI, CUNY/GC, 33 West 42 Street, N.Y.C. 10036. Deadline: January 15.

### Byzantine Studies Conference

The 5th Annual Byzantine Studies Conference will be held October 26-28 at Dumbarton Oaks. Several sessions will be devoted to art, including "Arts before Iconoclasm," "The Dumbarton Oaks Byzantine Collection," "Middle and Late Byzantine Art," and "Byzantium and the West." For registration information: Gary Vikan, DO, 1703 32nd St., N.W. Washington, D.C. 20007.

### Art of the 1970s

A symposium supported by a grant from the SUNY Committee on University Faculty Programs/Conversations in the Disciplines, to be held at the Fashion Institute of Technology on March 28 and 29. Paper proposals should be submitted in the form of a one-page abstract to Richard Martin, Suite B634, FIT, 227 West 27 Street, N.Y.C. 10001. Deadline: November 30.

### PhotoHistory IV

A two-day symposium to be held at the International Museum of Photography at George Eastman House, October 13 and 14. Cosponsored by the Museum and the Photographic Historical Society of America, the symposium combines scholarship with trade mart and is directed not only at those interested in the history of photography but also at "apparatus fanciers" and "image collectors." Registration is \$23.00, from PHSA, P.O. Box 9563, Rochester, N.Y. 14604. A gala candlelight dinner is \$17.00 extra.

### Conference on Methodology

An international symposium to examine critically current methodologies in the history of art will be held at McMaster University, September 1980. There will be six major sessions: "Connoisseurship," "Art History and the Social Science" (including psychology), "Art History and the Problem of Style" (including topics such as historicism, formalism, eclecticism), "Iconography and Iconology: Past and Future Directions," "Marxism and the Social History of Art," and "Art History and Philosophy." Send abstracts for 30-minute papers to H.B.J. Maginnis, Dept. Art and Art History, MU, 1280 Main St. West, Hamilton, Ontario L8S 4M2, Canada. Deadline: November 30.

### Conferences Past

The first **Texas Conferences of Art Historians**, sponsored by Rice University, the University of Houston at Clear Lake City and the Houston Museum of Fine Arts, met at the Houston Museum March 30-April 1. More than 130 persons attended. The program was the usual potpourri of scholarly papers plus panels focussed on art, research resources, and graduate programs in Texas. At present no formal, on-going organization is planned, although the success of the first conference has prompted other institutions in the state to offer to host a similar conference next year.

**Landscape Views**, the report of a symposium held at Montclair State College on April 29, 1978, is now available. Participants were Lawrence Alloway, Rackstraw Downes, Jane Freilicher, Philip Pearlstein, Mel Pekar-sky, and Jim Rosen. The report is edited by Alloway. 23 pp., 9 ill., \$1.25. Make checks payable to The College Development Fund and send to Dept. Fine Arts, MST, Upper Montclair, N.J. 07043.

## people and programs

*Material for inclusion in PEOPLE AND PROGRAMS should be sent to College Art Association, 16 East 52 Street, N.Y.C. 10022. Deadline for next issue: October 31.*

### IN MEMORIAM

**Milton J. Lewine**, a scholar of the art, architecture, and culture of the Italian Renaissance, died in July at the age of fifty. Lewine received his bachelor's, master's, and Ph.D. degrees from Columbia University. He began teaching at Columbia in 1955 and became a full professor of art history and archaeology in 1969. Witty, erudite, and selfless in his devotion to the work of his colleagues and students, he generously shared those same qualities with readers and writers of *The Art Bulletin* during the three years (1975-1977) he served as Book Review Editor. He also shared, with those who knew him during his last difficult year, an indomitable spirit that reaffirmed the life-sustaining power of strong intellectual and personal commitments.

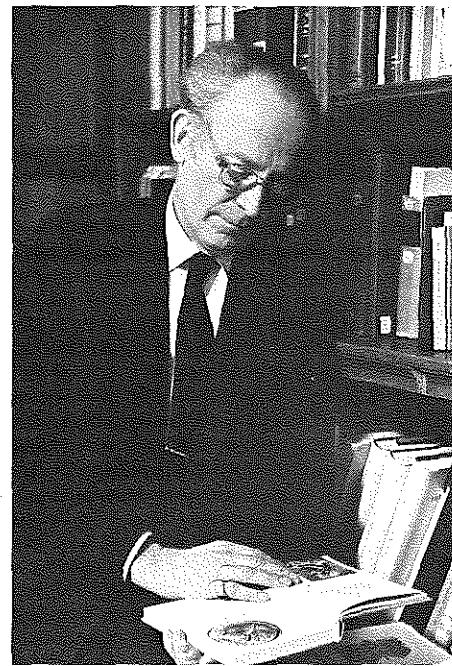
### TEACHING

From Princeton comes the announcement that **John K.G. Shearman** joined the department of art and archaeology as full professor effective this September. A scholar of Italian Renaissance art, Shearman received his B.A. and Ph.D. from the University of London and joined the faculty there in 1958. Prior to his move to Princeton he was full professor at the University of London and deputy director of the Courtauld Institute.

A not-quite Princeton alumnus (he has his M.A. degree and is a doctoral candidate), **John David Farmer**, is the new executive director of the Fulbright-Hayes Commission for Educational Exchange between the U.S., Belgium and Luxembourg. Himself a "graduate" of a Fulbright-Hays fellowship (in 1966), Farmer has been curator at the Busch-Reisinger and at the Art Institute of Chicago.

The title of Maude I. Kerns Distinguished Professor of Oriental Art has been conferred upon **Ellen Johnston Laing** by the University of Oregon. As permanent holder of the Kerns Chair, she will offer graduate courses in Chinese art and will be involved in the museum's activities relating to Far Eastern art.

**Donald R. Anderson** has succeeded **Dario A. Covi** as chair of the department at the University of Louisville and director of the Allen R. Hite Art Institute. Anderson (M.F.A. Ohio Univ.) originally came to Louisville as curator of the photographic archives in 1967 and began teaching photography in 1970. The department also reports that during the past year it inaugurated a new gallery with a two-part exhibition of selected works from the University Collection.



Ernst Kitzinger

**Ernst Kitzinger** retired from the Arthur Kingsley Porter University Professorship at Harvard University at the end of the academic year 1978-79. A symposium was held in his honor at the Fogg Museum in March, at which former and recent students read papers. These, and additional papers written by his students, were gathered in a volume which was presented to him. His students also organized an exhibition at the Fogg Museum which included loans from the Boston Museum of Fine Arts, the Cleveland Museum of Art, the Textile Museum of the District of Columbia and Dumbarton Oaks. Entitled *Byzantine Art in the Making*, it was keyed to specific themes which have played a role in his writings. During the coming years Kitzinger plans to spend much of his time in Europe with a base in Oxford.

Johns Hopkins reports that department chair **Herbert Kessler** will spend 1979-80 on leave at Dumbarton Oaks; his sabbatical is supported by an ACLS grant and a Dumbarton Oaks fellowship. **Michael Fried** will serve as acting chairman. The department has also appointed **Nancy J. Troy** (Ph.D. Yale) assistant professor of modern art. The 1979 Katzenellenbogen Lecture was delivered in April by **Robert Herbert**, also a Yale import, on the topic of *Degas's Dancers*.

**John W. Williams** is new chair of the department of fine arts at the University of Pittsburgh. **Deborah Gardner** joins the faculty as assistant professor of American art and architecture and **Frank Anderson Trapp**, chair of the department at Amherst, will be Visiting Mellon Professor for 1979-80. Two faculty members will be temporarily on leave:

**Katheryn Linduff** has a Mellon fellowship to study Chinese anthropology at Harvard and a Fulbright-Hays fellowship to visit Shang Dynasty sites along the Yellow River and **Anne Weis** will be at the American Academy in Rome to study the hanging Marsyas statue. The department will hold a Renaissance symposium on December 4 in commemoration of Henry Clay Frick; **Everett Fahy**, **John Pope-Hennessy**, and **John Shearman** will present papers.

**John Link**, chair of the department at Western Michigan University from 1977 to 1979, resigned recently to accept the chairmanship at Virginia Polytechnic Institute. **Jack Carney**, head of photography, has been appointed acting chairman. Recent promotions include **Robert Johnston** and **Louis Rizzolo**, both named full professor, and **Elizabeth Dull**, promoted to the rank of associate professor. The new sculpture and ceramic facility is nearing completion, allowing for programmatic improvements in other areas in the relinquished space. More good news: the photography program recently received a \$10,000 anonymous gift for equipment purchases.

**Robert H. Gray** will be leaving SUNY Purchase in January to become dean of UCLA's College of Fine Arts. Gray has been dean of the Division of Visual Arts at Purchase since 1976. Before that he was chair of the art department at Pennsylvania State University and dean at Silvermine College of Art. He succeeds **Charles Speroni**, who has been head of UCLA's College of Fine Arts for twelve years and has been a faculty member there since 1935.

The School of the Art Institute of Chicago has announced an ambitious program of visiting professorships. During the fall semester **P. Adam Sitney**, author of *Visionary Film: The American Avant-garde*, will teach two courses, in film theory and history; art historian **Charles Stuckey** will be guest curator for the Toulouse-Lautrec exhibition scheduled to open in October and will teach three classes; and sculptor/author **Jack Burnham** (most recently *Great Western Salt Works: Essays on the Meaning of Post-Formalist Art* and *Komar-Melamid: Two Soviet Dissident Artists*) will teach two classes. Other fall visitors are **Barbara Kruger** in painting and drawing and **Eileen Berger** in photography. The spring semester will bring **Diane Townsend** to the painting and drawing department, **Eileen Cowin** and **Ellen Land-Weber** to the photography department, and **John Ihle** in printmaking.

*Continued on p. 10, col. 1*



## /people and programs

Another distinguished visitor, West German Chancellor Helmut Schmidt, was at the University of South Carolina this past June. In his honor, a special exhibition of paintings and drawings by West Berlin artist **Robert Bon-sak** was organized by art historian **Charles R. Mack** and presented in the art gallery at the University's new McKissick Museum. A descriptive catalog is available.

SUNY Plattsburgh will host its third "Contemporary Visiting Artists Series" during the 1979-80 academic year. Artists who will both speak and exhibit their work are **Les Levine**, **Cork Marcheschi**, **Grace Hartigan**, **Miriam Schapiro** and **Julius Tobias**. Other speakers include **Hans Haacke**, **Linda Nochlin**, **Paul Aschenback** and **Robert Pincus-Witten**. Directors of the series are **Judith K. Van Wagner** and **Richard Salzman**. **Edward Brohe** is gallery director.

**Constance Phillips**, formerly chair of the foundation department, has been appointed dean of academic affairs at the Kendall School of Design. She succeeds **Robert Koffler**, who resigned to accept a position at Herman Miller, Inc.

Another new design appointment is **Patrick Whitney**, named chair of the design division at the Minneapolis College of Art and Design. Whitney (M.F.A. Cranbrook) was formerly executive director of the Design Foundation in Chicago and on the faculty of the Illinois Institute of Technology.

At Penn State, **Harlan E. Hoffa**, an art educator, has been named acting director of the University's new School of Visual Arts. The SVA is a consolidation of the art education program and the department of art. There has been a similar linkage of music education and the department of music.

Three campuses report interesting permanent or temporary sculpture installations. **Northern Virginia Community College** invited five artists from the Washington Area—**Jim Sanborn**, **Janos Enyedi**, **George Wheelock**, **Nade Haley** and **Paul Daniel**—to create large iron and steel works for its "Outdoor Sculpture 1979" exhibition, which can be seen on the Annandale Campus through October 6. The Amherst campus of the **University of Massachusetts** has permanently installed *Chain Link Maze*, an environmental sculpture by **Richard Fleischner** (M.F.A. RISD), which assumes the form of a traditional garden maze but utilizes chain link fencing as its primary material. The **Meadows School of Art** (Southern Methodist Univ.) has commissioned **Isamu Noguchi** to create a sculpture symbolizing its award for

excellence in the arts. The 12-foot Noguchi sculpture will become part of the Meadows Collection and will be integrated into the school's sculpture garden. Winners of the **Algur H. Meadows Award** will receive a cash prize of \$24,000 and a maquette of the Noguchi sculpture.

### NEW ACTIVITIES

**Goddard College** has instituted a new program leading to the M.F.A. and named **Patricia Mainardi** its first director. The two-year program, accredited by the New England Association of Schools and Colleges, includes two summer semesters in residency and two September through June independent study programs. Mainardi, who shows her paintings at the Ingber Gallery in New York City and is also a widely published critic, was formerly director of the Goddard Summer Arts Community, a 12-week summer program. Other faculty for the M.F.A. program include **Anne Tabachnick**, **Bill Hochhausen**, **Bernard Greenwald** and **Anne Richer**.

**Mary Washington College** in Fredericksburg, Va. has inaugurated a new undergraduate interdisciplinary major in **Historic Preservation**. For further information: **Barbara Meyer**, Chr., Dept., MWC, Fredericksburg, Va. 22401.

The **Valuation Sciences (Art Appraisal) Program** at Hofstra University had its first three graduates (two M.A.s, one B.A.) in June. Hofstra became the first institution of higher learning to offer degree work with specialization in valuation sciences in 1976. Since then, six other institutions have introduced similar programs: **Skidmore College** (New York); **Loretto Heights College** (Colorado); the **University of Minnesota**; **Lindenwood College** (Missouri); the **University of the Redlands** (California); and **Southwest Texas State University**.

**Museums Collaborative Inc.** and the **Columbia University Graduate School of Business** have joined to present a **Cultural Institutions Management Program** that includes lectures, seminars, and a two- to three-month practicum. For additional information: **Renee Friedman**, Dir., Continuing Professional Education Program, MC, 15 Gramercy Park South, N.Y.C. 10003.

The **School of the Art Institute of Chicago** has introduced a program leading to a **Professional Certificate for Advanced Graduate Study in Art History and Aesthetics**. Designed to prepare artists for alternate or concurrent employment and for teaching art history as well as studio art, the program is open to M.F.A. graduates or students currently working on an M.F.A. degree who have

a minimum of 18 graduate and 12 undergraduate credit hours in art history and aesthetics. The certificate requires 30 hours beyond the M.F.A. degree. For further information: **Admissions, SAIC**, Columbus Drive at Jackson Blvd., Chicago, Ill. 60603.

Not a new activity, but an extension: the reading rooms of the **Winterthur Library**, previously open only Mondays through Fridays, will now be open the first Saturday of each month, March through December, beginning August 4. Hours: 8:30 A.M.—noon and 1:00—4:00 P.M. It may not be much, but in the welter of announcements of shorter hours everywhere, it sounds a welcome note.

The **San Francisco Art Institute** has received a \$150,000 grant from the Ford Foundation, on a 1:3 match to \$450,000 already raised, that will go into two rapidly growing programs: the internal funding of student scholarships and financing lectures and residencies by distinguished visiting artists.

The **Cleveland Museum of Art** has received a \$5,000 grant from the Japan Foundation to strengthen its Library resources on Japanese art. The Library currently holds 4,000 volumes on Japanese art and subscribes to approximately 25 periodicals in that field.

### NEW FACILITIES

A new College of Design was dedicated at **Iowa State University**, Ames, on May 5. The new facility brings together the departments of art and design, architecture, and landscape architecture and adds a new department of community and urban planning. The new dean of the College is **Michael Brooks**.

**Corpus Christi State University** recently opened a new Center for the Arts that houses exhibition and performance space as well as studios and darkrooms. The initial exhibition at the Center's **Ruth and Sylvan Weil** (no relation, honest!) Gallery was "The American Image: 1875-1978," a show gathered entirely from Texas museums and collectors.

The **Shwayder Art Building** at the **University of Denver**, opened in January and dedicated on May 15, brings together for the first time in 30 years the art studios, classrooms and offices of the University's School of Art. The three-story, 42,000-square foot structure also contains an extensive gallery, complete with outdoor display deck, designed to house major exhibits. The landscaping features a sculpture titled "Dolmen Repair," a configuration of pink granite rocks held together by cable tension designed by **John Young**, a new faculty member.

## /people and programs

### MUSEUM STAFF NOTES



William S. Lieberman

**William S. Lieberman** will become chairman of the Metropolitan's department of 20th-century art in November, filling a position vacant since the death of **Thomas B. Hess** in July of last year. Currently director of the department of drawings at the Museum of Modern Art, where he has been except for a brief break for graduate study under **Paul Sachs** at Harvard since 1943, Lieberman has organized many major loan exhibitions of painting and sculpture—among them "Jackson Pollock" (1967); "Four Americans in Paris: The Collections of Gertrude Stein and Her Family" (1970); and "Modern Masters: Manet to Matisse" (1975)—and has organized some ninety graphics arts exhibitions and about seventy exhibitions for MOMA's domestic and international loan programs.

**Eric S. McCready**, an art historian whose scholarly interests focus on architectural history and the decorative arts, has been named director of the University of Texas Art Museum at Austin. McCready (Ph.D. Univ. Delaware) is the former director of the Elvehjem Museum of Art and has been associated with the museums at Bowling Green State University and the University of Delaware.

The Memorial Art Gallery of the University of Rochester has made two additions to its curatorial department: **Donald Rosenthal**, named curator of collections, and **Mark Donovan**, named exhibitions supervisor. Rosenthal (Ph.D. Columbia) was formerly assistant curator of pre-20th century European painting at the Philadelphia Museum.

**Donovan**, a graduate of SUNY Oswego, comes to Rochester from the Lowe Art Gallery in Syracuse.

**David Scott Berreth**, formerly assistant director at Elvehjem, has been named the first director of the new Miami University Art Museum, which opened to the public last September. Berreth (M.A. Syracuse) previously served as curator of the print collection at Syracuse and curator of exhibits at the Bowdoin College Museum.

**Linda Cathcart** has left the Albright-Knox Gallery to become director of the Contemporary Art Museum in Houston. While in Buffalo, Cathcart (M.A. Hunter) organized notable contemporary exhibitions, among them shows on **Richard Diebenkorn**, **Alfred Jensen**, and **Richard Artschwager**.

Other new directors: **Richard N. Murray**, appointed director of the Birmingham Museum of Art as of September, was formerly assistant to the director of the National Collection of Fine Arts; **Kathy Kelsey Foley**, who became director of the Mary and Leigh Block Art Gallery at Northwestern in May, was formerly curator at the Dayton Art Institute; **Henry Flood Robert, Jr.**, new director of the Joslyn Art Museum, comes from the Montgomery Museum of Fine Arts, where he was director for five years.

**Philippe Verdier**, professor emeritus of the history of art at the University of Montreal, has been named consultative curator for early Western art at the Cleveland Museum. The appointment is through the end of 1979.

Another short-term appointment: **John Spike** has been named guest curator at the Princeton Art Museum for the purpose of selecting and cataloguing "Italian Baroque Painting from New York Private Collections," an exhibition scheduled for May and June, 1980.

In Canada, **Pierre Theberge** has been named chief curator at the Montreal Museum of Fine Arts. Theberge was formerly curator of contemporary Canadian art at the National Gallery, which he joined in 1966, and is co-founder and co-president of the Association for the Documentation of Neglected Aspects of Canadian Culture as well as co-editor of the Association's review.

The Neuberger Museum has a new assistant director, **Laurence Ian Shopmaker**, who comes to Purchase from the "real" world of the Zabriskie Gallery in N.Y.C. Shopmaker was a fellow in the Whitney's museum studies program and interned at the Walker Art Center. He was also registrar at the University of Kansas Art Museum while a candidate for a master's degree in art history.

**Rex K. Moser** has been named executive director of museum education at the Art Institute of Chicago, replacing **Barbara Wriston** who resigned last year. Moser held a similar position at the Los Angeles County Museum since 1976 and is co-founder of the Museum Educators of Southern California.

The Winterthur Museum reports several title changes: **Charles F. Hummel**, formerly curator, has been named deputy director of collections; **Scott T.W. Swank**, formerly head of the education division, is now designated deputy director of interpretation; **Nancy E. Richards**, formerly associate curator, succeeds Hummel as curator; and **John A. H. Sweeny**, formerly coordinator of research, becomes assistant to the director.

Another promotion: **Antonette Dennison** (M.A. Univ. Maryland) has been named assistant director of the Henry Morrison Flagler Museum in Palm Beach.

**Sally Swope** became instructor in gallery education at the Honolulu Academy of Arts in May. Swope (M.A. Case Western Reserve) was formerly at the Smithsonian.

We all know that news distorts history because it focusses on change. "Museum Staff Notes," in particular, tends to read like a rapidly revised address directory. In fact museum professionals tend to stay put for considerable periods, and they spend more time on research than on resumes. To counteract our own journalistic distortions, therefore, we happily report three recent publications by staff at the National Collection of Fine Arts: *The Fine Arts in America*, by director **Joshua C. Taylor**; *The Natural Man Observed: A Study of Catlin's Indian Gallery*, by **William Truettner**, curator of 18th and 19th century painting and sculpture; and a revision and expansion by **Adelyn Breeskin**, consultant for 20th century painting, of her *Mary Cassatt: A Catalogue Raisonné of the Graphic Work*, originally published in 1948.

### ASSOCIATIONS

New officers for the Association of Art Museum Directors are **James Demettrion**, Des Moines Art Center, president; **Harry S. Parker III**, Dallas Museum of Fine Arts, first vice president; **Hsio-Yen Shih**, National Gallery of Canada, second vice president; **David S. Brooke**, Sterling and Francine Clark Art Institute, secretary; and **Bruce H. Evans**, Dayton Art Museum, treasurer.

A new **Association of International Photography Art Dealers** was formed in New York in January; its purpose to promote communication, education, ethics, and all those good things. President pro-tem is **Daniel Wolf** of the Daniel Wolf Gallery in N.Y.C.

R.R.W. ■

placement: 1978-79 annual review

The single most outstanding fact to be noted in comparing this year's placement statistics with those of last year is a fairly considerable drop in activity, not only in the number of openings — which most of us, being pessimists at heart, probably suspected — but also in the number of applicants seeking jobs through the CAA.

The total number of openings is down by 60, or 6%. The drop is worse if one looks at the two major categories we serve: artist openings are down by 104, or 17%, and openings for art historians are down by 45, or 15%. Openings in the "other" category (museum professionals, art educators, etc.) have gone up by 86, an increase of 80% over last year, which accounts for the relatively low overall drop.

There are 312 fewer applicants this year than last — a drop of 14%. Further, the total number of applicants — 1899 — is the lowest we have been dealing with since we began keeping detailed statistics in 1975-76. Compared with last year, artist applicants have dropped by 156, or 11%; art historian applicants have dropped by 142, or 20%.

POSITIONS

The overall ratio of applicants to openings is somewhat better than last year — 1.9 to 1 (2.1 to 1 last year). Among artists there are 2.3 applicants for each opening (2.2 last year) and among art historians there are 2.1 applicants for each opening (2.3 last year).

OVERVIEW: APPLICANTS AND OPENINGS (1978 and 1979)

This chart is based on the key sort curriculum vitae forms on file with the CAA for the calendar year 1979 and on the openings included in the Positions Listings for the academic year 1978-1979. Repeat listings have been eliminated.

	Applicants 1978	Openings 1977-78	Applicants 1979	Openings 1978-79
Artists				
Unspecified or Broad	18	188	26	160
Painting and Drawing	583	84	507	69
Sculpture	215	39	167	35
Printmaking	182	47	166	34
Photography	90	48	88	40
Ceramics	126	49	97	38
2-D and 3-D Design	24	111	32	115
Weaving/Textile Design	29	11	44	12
Video/Film/Multimedia	59	16	44	13
Jewelry/Metalwork	22	15	22	3
Glassblowing	3	-	6	-
Woodworking	2	1	1	1
Commercial Art/Illustration	8	15	5	-
	1361	624	1205	520
Art Historians				
Unspecified or Broad	28	119	22	106
Pre-Columbian/Primitive	28	4	27	14
Ancient/Classical	38	17	36	9
Early Christian/Byzantine/Medieval	81	14	63	7
Renaissance/Baroque	168	36	134	41
Modern European	116	61	83	37
American/Contemporary	134	25	104	24
Near and Far East	35	15	41	14
History of Film/Photography/Prints	25	-	25	-
Architectural History	38	18	23	12
Decorative Arts	-	-	6	-
	703	309	561	264
Museum Professionals	50	65	35	82
Art Educators	23	32	33	39
Art and Slide Librarians	31	9	30	18
Administrators	43	-	35	32
Miscellaneous	-	2	-	23
TOTALS	2211	1041	1899	981

CURRICULUM VITAE FORMS

Not included in the accompanying statistics are 146 positions (77 artists, 35 art historians, 34 other) received by the CAA office in between publication of Positions Listings, in response to which we sent out 2,789 curriculum vitae forms.

**Areas of Specialization.** Successful placement involves matching a specific applicant to a specific opening, and there the statistics are grimmer. As usual, painting and drawing lead the list of horrors, with 7.3 applicants for each position (7 to 1 last year). The sculptor's lot has improved slightly: 4.8 applicants per opening, compared with 5.5 last year. Printmakers are somewhat worse off than they were last year: 4.9 applicants per opening, compared with 3.9 in 1977-78. Designers continue to be in demand, though the demand has dropped off slightly: this year there are 3.6 openings listed per each design applicant; last year the ratio was 4.6 to 1.

The grimmest category among art historians is Medievalists, with 9 applicants for each position (last year it was 5.8). There are 4.7 specialists in Renaissance and Baroque art for each opening in that field (up from 3.3 last year) and 4.3 applicants for each opening in American art (a slight improvement from last year's 5.4). The most radical improvement is in Pre-Columbian and Primitive art, where a jump from 4 to 14 openings has reduced the ratio of applicants to positions from last year's 7:1 to 2:1 this year.

As usual, many of the listings are either unspecified or require generalists: 31% of artist openings and 40% of the openings for art historians are in that category. Both figures are within one percentage point of what they were last year.

**Rank.** In the department of *déjà vu*, most positions listed with the CAA are either "open" or at the level of instructor or assistant professor. With equal consistency, positions for art historians tend to be listed at higher ranks than positions for artists. For artists, 32% of the positions were listed at the level of instructor and 23% at the level of assistant professor; for art historians, 15% of the openings were listed at the level of instructor and 44% at the level of assistant professor. Specific breakdowns are as follows: *Artists*: 195 open listings, 166 instructor, 120 assistant professor, 8 associate professor, 31 full professor or chair, *Art Historians*: 79 open listings, 40 instructor, 116 assistant professor, 8 associate professor, 31 full professor or chair. Since most listings do not specify salary, we gave up trying to make meaningful comments about money years ago.

**Qualifications:** For teaching positions, if you do not have a terminal degree or are not

/placement: 1978-1979 annual review

APPLICANTS

	Earned Masters		Masters Candidates		Others		All Applicants		
	MALE	FEMALE	MALE	FEMALE	MALE	FEMALE	MALE	FEMALE	TOTAL
Artists									
Painting and Drawing	230	163	42	45	13	14	285	222	507
Sculpture	91	20	25	23	5	3	121	46	167
Printmaking	68	51	23	21	-	3	91	75	166
Photography	46	20	14	5	3	-	63	25	88
2-D and 3-D Design	17	8	1	2	2	2	20	12	32
Ceramics	41	35	11	9	-	1	52	45	97
Jewelry/Metalwork	3	10	2	6	-	1	5	17	22
Video/Filmmaking	6	6	-	-	4	1	10	7	17
Multimedia/Conceptual Art	11	8	3	4	-	1	14	13	27
Weaving/Textile Design	3	26	3	11	-	1	6	38	44
Woodworking/Glassblowing	6	1	-	-	-	-	6	1	7
Commercial Art	4	-	-	1	-	-	4	1	5
Studio Fundamentals	12	12	-	2	-	-	12	14	26
	538	360	124	129	27	27	689	516	1205

	Earned Doctorate		Doctoral Candidates		Others		All Applicants		
	MALE	FEMALE	MALE	FEMALE	MALE	FEMALE	MALE	FEMALE	TOTAL
Art Historians									
Primitive/Pre-Columbian/Latin American	4	6	2	9	1	5	7	20	27
Ancient/Classical	6	6	7	10	2	5	15	21	36
Early Christian/Byzantine	-	4	-	2	-	1	-	7	7
Medieval	6	14	9	15	2	10	17	39	56
Renaissance	16	23	9	29	2	8	27	60	87
Baroque	14	11	9	12	-	1	23	24	47
Modern European	7	13	14	27	4	18	25	58	83
American	11	9	11	17	4	27	26	53	79
Contemporary	2	2	-	3	4	11	6	16	22
Islamic	1	1	1	1	-	-	2	2	4
Central and Southeast Asia	3	2	3	5	-	1	6	8	14
Far East	2	3	6	5	3	4	11	12	23
History of Prints/Drawings	-	1	1	2	1	5	2	8	10
History of Film/Photography	3	6	-	-	2	4	5	10	15
Decorative Arts	-	1	-	1	2	2	2	4	6
Architectural History	7	4	3	2	4	3	14	9	23
Art Appreciation/Survey	5	2	-	1	3	11	8	14	22
	87	108	75	141	34	116	196	365	561

Museum Professionals		9	26	35
Art Educators	(Since terminal degrees in these fields vary, we have not given the breakdown for earned degree, candidacies, etc.)	16	17	33
Art and Slide Librarians		7	23	30
Administrators		18	17	35
TOTALS		935	964	1899

very close to receiving one (*i.e.*, all-but-dissertation for art historians)—forget it. Just about every teaching position requires the terminal degree. Previous teaching experience was a stated requirement for 251 of the 520 artist openings and for 131 of the 264 openings for art historians. It is not always clear (in fact, it generally isn't clear) whether graduate teaching assistantships meet this qualification.

**Tenure Track.** We don't have comparative figures because this is the first year we have requested that institutions indicate

whether or not a position is tenure track. For openers, then: 154 of the artist positions (30% of those listed) and 90 of the positions for art historians (34% of those listed) were tenure track.

APPLICANTS

The decrease in the applicant pool noted earlier is difficult to interpret in light of the fact that most studies show increased enrollments in graduate programs in studio art and art history. It may be that more people are getting jobs without going through the

CAA placement mill . . . or it may be that more people are getting discouraged and simply dropping out—or never entering—the job market in the field.

**Race.** Among artists there was a total of 46 black and other minority applicants; among art historians the total was 13. Both figures are nearly double what they were last year (24 and 8, respectively). The breakdown is as follows: among artist applicants there were 7 black males, 5 black females, 20 other minori-

Continued on p. 14, col. 1

ty males, and 14 other minority females. Among art historian applicants there were 1 black male, 6 other minority males, and 6 other minority females. Among art historians, 6 of the minority applicants were Orientalists. Among artists, 17 of the minority applicants were in painting and drawing, 9 in printmaking, 6 in sculpture, and 5 in photography. The rest, in both categories, were spread out singly all over the place.

**Sex.** Fifty-one percent of all applicants are women. Among artists, the proportion is 43% (41% last year), a continuation of the steady increase we have come to expect because women now constitute 50% of the enrollment in M.F.A. programs. Among art historians, women constitute 65% of all applicants, a fairly steady level that has fluctuated between 63% and 67% over the past four years.

Levels of preparation are somewhat higher for both sexes this year than last year, perhaps a reflection of the fact that as competition gets tougher those less well qualified drop out. Among artist applicants, 96% of males and 95% of females either had earned terminal degrees or were M.F.A. candidates. Last year 6% of males and 9% of females were neither degree candidates nor holders of the terminal degree. Among art historians, the proportion of male candidates who neither have nor are pursuing the doctorate has dropped from 26% last year to 18% for 1978-79. Female non-doctorates and non-candidates have dropped from 42% in 1977-78 to 33% this year.

**Areas of Specialization.** Most fields reflect relatively proportionately the overall drop in the applicant pool. For artists (overall drop 11%), the decrease is slightly higher in three dimensions: sculptors down by 22% and ceramicists down by 23%. The only significant increase is in the textile arts: applicants up by 52% from last year. The 20% decrease in art historian applicants is fairly evenly distributed in the core areas of Western art history. The only numerical increase is among Orientalists. Applicants in Primitive and Ancient art and in the history of film and photography remained stable.

Finally, to check out gender identification: sculpture is still a man's field (74% of applicants) and textile arts are dominated by women (86% of applicants). The one significant change is that 45% of photography applicants are women; during the past few years women were significantly underrepresented in that pool.

**Employment Status.** In the "no change" department: among applicants with earned terminal degrees, a greater proportion of art historians than artists and a greater proportion of males than females are currently employed. Things are looking somewhat rosier (a very pale rose!) for artists, where unemployment figures have dropped by 6%

## EMPLOYMENT STATUS

	MALE		FEMALE	
ARTISTS	1978	1979	1978	1979
Employed Full-Time	52%	55%	37%	40%
Employed Part-Time	22%	25%	30%	34%
Unemployed	26%	20%	33%	25%
ART HISTORIANS				
Employed Full-Time	75%	81%	54%	53%
Employed Part-Time	6%	8%	22%	19%
Unemployed	20%	11%	25%	28%

for both males and females. The discrepancy, however, is the same as it was last year—7% greater unemployment for women. Among art historians there has been a significant drop in the percentage of male applicants who are unemployed, from 20% last year to 11% 1978-79, and an increase in the number of unemployed female applicants, from 25% in 1977-78 to 28% this year.

**Year Degree Earned.** As has consistently been the case, most of those seeking positions through the CAA are relatively recent graduates. Forty percent of artists and 34% of art historian applicants earned their terminal degrees within the past two years; 68% of artist applicants and 66% of art historian applicants earned their terminal degrees within the past five years. **R.R.W.**

## DEGREE YEAR

MFA EARNED	MALE	FEMALE	TOTAL
1977-78	191	171	362
1974-76	131	124	255
1971-73	106	49	165
1966-70	59	30	89
1961-65	26	6	32
1960 or pre	13	13	26
PH.D. EARNED			
1977-78	26	31	57
1974-76	23	32	55
1971-73	14	15	29
1966-70	9	9	18
1961-65	6	1	7
1960 or pre	3	1	4

## shows by artist members

*A listing of solo exhibitions by artist members of the CAA. Listings should include name of artist, gallery or museum, city, dates of exhibition, and medium. Since this service is available only to CAA members and since we can't possibly check all the exhibition notices we receive, please include a copy of your current membership card.*

**Marjorie Apter-McKevitt.** Central Hall Gallery, Port Washington, N.Y. September 5-30. Recent Long Island landscape oil paintings and charcoal drawings.

**Charlotte and Jack Girard.** South Carolina Museum of Art, Columbia. October. Paintings and drawings.

**Oriole Farb.** Freedman Gallery of Art, Albright College, Reading, Pa. September 12-October 15. Oil paintings, prints, drawings.

**Jane Haskell.** Pittsburgh Plan for Art. June 2-24. Light sculpture.

**Anne Marie Karlsen.** Lincoln Gallery, Northern State College, Aberdeen, S.D. October 12-November 9. Drawings.

**Judy Loeb.** Gallery 310, York, Pa. June 22-July 1. "Flora," paintings in gouache.

**Lee Anne Miller.** Art Center, Bountiful, Utah. August 4-September 1. Paintings, prints and drawings.

**Lloyd Nick.** Fayetteville Museum of Art, N.C. October. Landscape paintings.

**Jon Palmer.** San Francisco Museum of Modern Art. October-November. Sculpture.

**Thaddeus Piersa.** Soho Center for Visual Arts, N.Y.C. October 11-November 3. Paintings.

**Florence Putterman.** Stuhr Museum, Grand Island, Neb. September 24-October 28. Monotypes, etchings, lithographs.

**Janice Koenig Ross.** Georgia Tech Student Center Gallery, Atlanta, Ga. July 16-August 3. Paintings and drawings.

**Anne Sharp.** On view in windows across from 30 Waterside, N.Y.C. Summer. "Windows at Waterside," collage and paintings.

**Barbara Tiso.** Connecticut College Gallery, New London. July 16-August 2. Pottery and paintings.

**Stuart White.** Key Gallery, N.Y.C. September 15-October 13. Screens and collages.

## preservation news

## Center for Archeometry

We tend to take public outdoor sculpture for granted. But, in fact, many works across the country are in sore need of repair. Even works of Corten B steel have been affected (see AIC Preprints, 7th Annual Meeting, 1979). There are an inadequate number of professionally trained conservators to grapple with all the problems, and the restoration of many monuments has by default been given to some individuals less than fully trained to restore such materials.

Among the professional non-profit institutions of conservators whose central concern is outdoor sculpture is the Center for Archeometry. Based in St. Louis (Phoebe Weil, Dir.), the Center has restored Carl Milles's fountain *Meeting of the Waters*, *Thomas Hart Benton* by Harriet Hosmer, and the personification of *St. Louis*. Presently the Center holds NEA and CDA grants to maintain public sculpture in St. Louis on a regular basis, an important precedent.

Other commissions include such New York statues as *Alexander Hamilton* at the Hamilton Grange and *George Washington* in front of the Federal building; works by George Gray Barnard (*The Hower*) and Janet Scudder (*The Fighting Boys*), both in Cairo, Ill.; the Confederate Memorial in Winchester, Va.; and several zinc statues at Gettysburg. Surveys of public sculpture by the Center

have been requested by the cities of Chicago, Kansas City, Pittsburgh, Richmond, Boston, and New York (Central Park).

In addition, the Center has been awarded monies by the National Museum Act to work on stone consolidation in outdoor sculpture together with Norman Weiss of Columbia University and an NEA grant to work on outdoor bronzes. It is also concerned with problems of thermoluminescence and does general restoration when there is time. For further information: CA, P.O. Box 1105, Washington Univ., St. Louis, Mo, 63130.

## Public Sculpture in Washington, D.C.

Listed below is a selection of public sculpture in our nation's capital in need of serious attention. As earlier reported, many of these fall under the jurisdiction of the National Parks Service and General Services Administration, and any demonstration of interest in the preservation of these works should be addressed to them.

**John Barry Memorial,** 1907-14, bronze and marble; John J. Boyle, sculptor and Edward P. Casey, architect. Bronze is badly pitted, corrosion stains on marble and pedestal badly chipped.

**Butt-Millet Memorial,** 1912-14, marble; Daniel Chester French, sculptor and Thomas Hastings, architect. Surface badly marred.

**Samuel F. Dupont Memorial,** 1902-21, marble; Daniel Chester French, sculptor and Henry Bacon, architect. Surface badly stained by rusty water.

**Ulysses S. Grant Memorial,** 1902-22, bronze and marble; Henry Merwin Shrady, sculptor and Edward P. Casey, architect. Bronze surfaces pitted and covered with encrustations; marble is stained.

**Alexander Hamilton,** 1909-23, bronze and marble; James Earle Fraser, sculptor and Henry Bacon, architect. Recently "cleaned" with a thick coating of brown paint.

**Abraham Lincoln,** 1873-76, bronze and granite; Thomas Ball, sculptor and pedestal designer. Surface was "cleaned" with coating of paint.

**John A. Logan Memorial,** 1889-1901, bronze; Franklin Simmons, sculptor and pedestal designer. Sections of bronze have separated, surface badly pitted.

**Philip Sheridan,** 1889-1907, bronze and granite; Gutzon Borglum, sculptor and Henry Winslow, architect. Surface of bronze badly pitted.

**George H. Thomas,** 1872-79, bronze and granite; John Quincy Adams Ward, sculptor and John Smithmeyer, architect. Bronze is badly pitted and corroded.

*Continued on p. 16, col. 1*

## CAA monograph on architecture

NETHERLANDISH SCROLLED GABLES OF THE SIXTEENTH AND EARLY SEVENTEENTH CENTURIES by Henry-Russell Hitchcock—the thirty-fourth volume in the CAA Series of Monographs on the Fine Arts—has just been published by N.Y.U. Press.

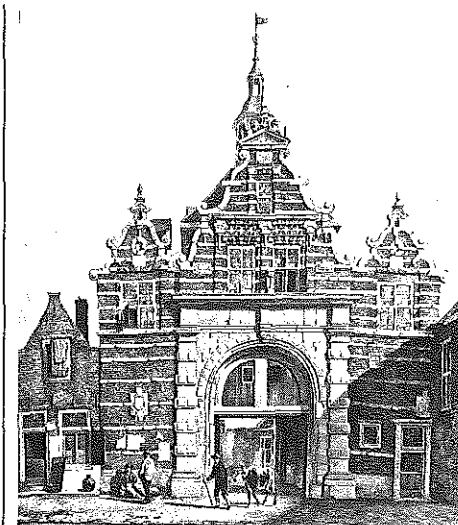
Appropriately, "gevel" is the Dutch word for facade. Well down into the 17th century, houses, both in the northern and the southern Netherlands, presented their tall-gabled fronts to the street and broader buildings were dominated either by a central cross-gable or by several big gabled dormers. The sort of gable that had been inherited from the Middle Ages was relatively simple, as elsewhere in northern Europe, but, characteristically, it was stepped along the edges. By the second quarter of the 16th century a new design for gables came into increasing use although stepped gables were still common. The new sort of gable-design, which appeared first in the southern Netherlands and then somewhat later in the north, is more properly to be considered Northern Mannerist than Renaissance. Though the scrolls, henceforth ubiquitous on the edges of gables, have, ultimately, Italian sources, the elaboration of the surfaces of Netherlands gables with strapwork that is connected to the scrolls on the edges produced architectural features

that were largely autochthonous in the Netherlands, until Academic discipline froze out the Mannerist detailing which had just reached its peak of virtuosity in Denmark and Danzig.

Although autochthonous in the Netherlands, scrolled gables became by the later 16th century a popular feature of facade-design throughout northern Europe. On the one hand, Netherlands—some from what is now Nederland and others from Antwerp in modern Belgium—were much employed all the way from the coastal cities along the Baltic to England, perhaps as far as London, where such features were known as "Dutch gables"; on the other, the engraved designs of Cornelis Floris and Jan Vredeman de Fries coming from Antwerp were even more influential internationally.

The whole geographical belt, extending northward to Denmark and eastward to Danzig, had built chiefly with brick ever since the high Middle Ages. Moreover, it was for the most part Protestant in religion. The Netherlands scrolled gable is a feature that was very widely exploited in northern Europe and intimately associated with the proliferation of northern Mannerist ornament in architecture.

Scrolled gables are not unknown in German lands where they had what is, for the



Rietdijsche Poort, Dordrecht, in an 18th-century watercolor.

Photo: Rijksdienst v/d Monumenten.

most part, a parallel rather than a derivative development. But the story of the Netherlands scrolled gable is crucial for the countries to the west, to the north, and to the east of Germany. **H.-R.H.**

Publication of this monograph has been aided by a grant from The Samuel H. Kress Foundation. Copies may be ordered from N.Y.U. Press, Washington Square, N.Y.C. 10003. Price: \$22.50; for CAA members: \$16.87.



## /preservation news

### Meeting of Conservation Institute

The CAA was represented at the annual meeting of the American Institute for Conservation of Historic and Artistic Works, a non-profit professional group of conservators, which was held in Toronto May 29-June 2.

On the agenda of the business meeting was a revision of the *Code of Ethics and Practices* (first formulated at their annual meeting in Ottawa in 1967, three years after the now-famous Murry Pease report published in *Studies in Conservation*, vol. 9, no. 3, Aug., 1964, pp. 116-121). The original format has been retained, except that the more general *Code of Ethics* is now followed by a section devoted to *Standards of Practice*. The Code considers obligations to historic and artistic works, responsibilities to the owner or custodian, relations with colleagues, trainees and the profession, as well as obligations to the public. The *Standards of Practice* include general considerations and procedures for engaging in and reporting examination and treatment of historic and artistic works by professional conservators in institutions and regional centers and contractual procedures applying to the examination and treatment of historic and artistic works by private and professional conservators. An updated list of certified paper conservators was issued by the Board of Examiners for the Certification of Paper Conservators. For copies of these documents, as well as information about associate membership: Martha Morales, Exec. Secy., AIC, 1522 K Street NW, Suite 804, Washington, D.C. 20005.

### Grants to Photographic Collections

Among the grants recently awarded by the National Historical Publications and Records Commission to institutions throughout the U.S. for the preservation of photographic collections were **Northern Arizona University**, Flagstaff, for the Emory Kolb photo and manuscript collection of thousands of nitrate and glass plate negatives; **California Historical Society**, San Francisco, for the "San Francisco Streets" photo collection; and **Newark Public Library**.

Annabelle Simon Cahn ■  
Public Information Officer

## /CAA briefs

### (Incomplete) Slide Sets Available

Several years ago the CAA produced 2500 black-and-white slides deemed to cover most effectively the full range of art history from prehistoric to present times, including non-Western developments. To keep cost low, the slides were produced in the form of 35 mm film rolls, which can then be cut and mounted. Labelling material accompanies each roll. The rolls, of 250 frames each, were priced at \$18.75.

We no longer have any complete sets left but we do have a limited number of *nearly* complete sets: six sets with nine of the original ten rolls and four sets with eight of the original ten rolls. Both sets are missing the roll on Roman, Early Christian and Byzantine art; the second set is also missing the roll on Ancient art. The 9-roll set is now priced at \$135; the 8-roll set at \$120. For order form and detailed description write CAA.

### CAA Policy Statements

Reprints of statements and standards adopted by the CAA Board of Directors can be obtained from the CAA office. To receive any of the following, send stamped, self-addressed envelope.

*Resolution Concerning the Sale and Exchange of Works of Art by Museums*, adopted November 3, 1973.

*A Code of Ethics for Art Historians and Guidelines for the Professional Practice of Art History*, adopted November 3, 1973; *Additions*, adopted November 1, 1975.

*A Statement on Standards for Sculptural Reproduction and Preventive Measures To Combat Unethical Casting in Bronze*, adopted April 27, 1974.

*Guidelines for Part-Time Employment*, adopted February 1, 1976.

*A Code of Ethics for Artists and Guidelines for the Professional Practice of Studio Art*, adopted February 2, 1977; *Additions (Guidelines for Printmaker's Contracts)*, adopted October 28, 1978.

*Standards for the M.F.A. Degree*, adopted April 16, 1977.

*Standards for Professional Placement*, adopted October 22, 1977.

*Standards for the B.F.A. Degree*, adopted January 31, 1979. ■

## classifieds

*The CAA newsletter will accept classifieds of a professional or semi-professional nature (sale of libraries, summer rental or exchange of homes, etc.). The charge is 50¢ per word, minimum charge \$10.00, advance payment required. Make checks payable to CAA.*

Keep in touch with California, Texas, the Northwest and Southwest. Subscribe to ART-WEEK (now in Art Index). 44 issues a year only \$14, individual subscriptions; \$16 to institutions. ARTWEEK, 1305 Franklin, Oakland, CA 94612.

**PRINTMAKING COUNCIL OF NEW JERSEY.** Workshops for etching, lithography, papermaking. Year Round. Write for membership information. Box 426, Somerville, N.J. 08876.

**RESPONSIBLE COUPLE** who reside in France are looking for a Manhattan apartment for the month of November. Please call (212) 369-5142 in evenings. ■

### ART HEALTH GUIDE

This 72-page book, called "Safe Practices in the Arts & Crafts: A Studio Guide," points out potential dangers in art processes, listed alphabetically from ceramics to woodworking, and lists ways of minimizing the hazards.

**Single Copies:** \$3.00 plus 75¢ each for postage and handling.

**Prepackaged Cartons of 10 Copies:** \$29.00 plus \$3.50 per carton for postage and handling.

**Prepayment required.** Send orders to CAA, 16 East 52 Street, N.Y.C. 10022. N.Y. State residents add applicable sales tax.

## CAA newsletter

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College Art Association of America  
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